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Whole No. 267.

NEW YORK: SATURDAY, FEBRUARY 9, 1884.

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THE NEW YORK MIRROR.

At the Theatres.



There is a little more flesh and blood in *Alpine Roses* (produced last Thursday night at the Madison Square) than in some of the productions that preceded it; but not much. The piece is intensely stupid, innocent of ideas and absolutely without a spark of originality. In plot, construction, dialogue and characters it is trite and uninteresting.

Mr. Hjalmer H. Boyesen, the author, is a professor of something in Columbia College. He is also reputed to be a "literary person." Neither erudition nor fine writing, however, are apparent in *Alpine Roses*, and in these respects the work does not justify expectation. As for its merits as a dramatic composition, none were discernible. One is quite excusable, therefore, for entertaining considerable surprise that such a colorless, insipid affair should have commanded itself to the Board of play-examiners of the Madison Square Theatre. It is not quite so vacuous as *Duty*, but it is equally dull.

The story is nearly identical with that of *Caste*, which in turn owed its origin to Thackeray's "Vanity Fair." Two sisters, Ilka and Irma, Tyrolese peasant-girls, are the centre of interest. Count Von Dornfeld, convalescing from an illness, resides at the chalet of the girls' mother, and falls in love with both of them. Ilka, however, loves and is loved by Hansel, a chamois-hunter of fiery temperament, who has taken to the mountains on account of an affray in which he killed a game-keeper. A Prussian lieutenant, named Von Steinegg and one Julius Hahn, proprietor of a Berlin music garden, arrive at the chalet. Von Steinegg and Von Dornfeld were brother officers and companions in arms. Von Steinegg is searching for recruits to fight the Austrians and he determines to conscript Hansel. Hahn, who has heard Ilka sing a yodl song, makes up his mind to secure the girl's services for his concert garden. The act ends with the conscription of Ilka's lover, who is taken because he has promised, "on his word of honor," that he will never take a human life; and he therefore cannot defend himself from the Prussian soldiers who seize him.

The second act is laid at Berlin, in the apartments of Ilka, who has become a famous singer, and is living with Irma in grand style. The Count Von Dornfeld is a constant visitor at their place, and is secretly furnishing (through Hahn) the means for carrying on the sisters' expensive establishment. He is yet in doubt as to which of the two he is desirous of marrying. His mother, a haughty Countess, who loves her son passionately and who has received intelligence that he contemplates making a serious *vitalisation*, calls to see the singer and is received by Irma, who loves the Count. Through a misapprehension of the true state of affairs she is prevailed upon by the Countess to sign a paper promising never to wed Von Dornfeld. Hansel, who has been wounded, eager to see Ilka, escapes in disguise from the hospital, and with Hahn comes to the house of his sweetheart. Hahn, through malice and out of regard for his patron the Count, informs Hansel that Von Dornfeld is to marry Ilka and that her expenses are now defrayed from his purse. Ilka appears, and Hansel, in a torment of jealous rage, upbraids her with her infidelity to her vow and charges her with receiving the Count's attentions. She does not deny the accusation, but calls upon the Count to do so. He cannot, and admits that he is paying for the house in which she is living. Hahn meanwhile has betrayed Hansel's whereabouts to the military. He is arrested as an Austrian spy by a squad of soldiers.

The next act takes place in the same apartment. Hansel has been condemned to be shot the following day as a spy. The Countess, who believes she has extracted the promise not to marry her son from the wrong sister, pays another visit to Irma. Irma beseeches her to exert her influence to save Hansel from death. She consents, but exacts in return that the sisters will leave Berlin at once, never to return. Irma agrees to make the sacrifice for Ilka's sake. Hansel's pardon is obtained by the Count himself, but the girls believe that it was secured through the aid of the Countess.

The last act is at the chalet in the Tyrol again. The sisters have left Berlin and returned to their old peasant life. The Count has been wandering around in the neighborhood but he finally can resist the temptation to see Irma no longer, and he consequently breaks a promise he has made never to seek her out again. Mutual explanations ensue. Irma learns that it was the Count who obtained Hansel's pardon, and the Count discovers that Irma signed the paper promising his mother never to marry him under a misapprehension. Hansel, who it is supposed has been killed in battle, appears. He and Ilka come to an understanding, clearing up the mistakes which the lover has made. The Countess arrives just in time to admit that love is stronger than filial duty, and to bless the forthcoming union of her son with Irma.

This story, it will be observed, is woven out of threadbare materials. The author has made no attempt at powerful character drawing except in the case of Hansel, and in that he has overreached himself, producing a hero who has neither common sense nor common intelligence to recommend him. The Countess is a singularly inconsistent individual. Her motives are suspicious until the last act, when he is transformed from a would-be rake to the determined suitor of the sister of the woman whom she and he had tried ineffectually to be. The heroine, Ilka, does nothing to warrant her prominence, except to suffer misery. She is a characterless, indiscreet and uninteresting creature. By far the best female part is Irma, who does something, in a petulant sort of way, to win the admiration of the spectator. Hahn, the music-garden proprietor, is the poorest approach to a villain that the Madison

Square stage has thus far developed. But even in his duplicity he is not whole-hearted. Von Steinegg is a good-natured ass. The Countess is an unnatural compound of hard-headedness and soft-heartedness. Uberta, the mother of the peasant girls, for no reason whatever, talks in an up-country lingo—a mixture of Yankee and Yorkshire.

The language of the play is as weak as gruel when it is not actually absurd. The sentiment is forced and the comedy is milk-and-water. Here is a specimen at the very beginning of the piece, where the Count is kneeling at Irma's feet, scouring her milk-pail, with Ilka looking on:

"Count. Is this the way you said?—*Stands energetically*. Now I believe I am getting the hang of it. Now don't you think I am getting on?"

"Ilka. I suppose you are right. Charitably, Count. If you do, there won't be anything left of the milk-pail." *Laughs.*

"Count. Stop laughing! What are you laughing at?"

"Ilka. Still laughing! You forgot to put on the sand."

"Count. Oh! *Rubs his rag in the sand, and scrubs it with a decided effort.* Right! Comes up with an idea of pain! Oh! old sir!"

"Ilka. *Bursts out laughing.* Ha! ha! ha!"

"Count. You unfeeling little monster! I've rasped a great bit of skin off my knuckles."

"Ilka. *Rising and going toward the Count.* Irma, you ought to be ashamed of yourself, to treat the gentleman so shockingly."

"Ilka. Did I ask him to scrub my milk-pail? Didn't he insist on it?"

"Ilka. Let me have at your hand! Count! Why, it is really a bad hurt. If you will come in with me sir, I will bind it up."

"Ilka. Poor fellow! He has got a bad hurt, and his hands have got to comfort him."

Such sickly stuff as this runs all through the play. Mr. Boyesen, the Madison Square Directory and little boys who don't go fishing on Sunday, but stay at home and read "Little Tommy and his Pets," or "Dare to do Right," may enjoy it as the quintessence of refined humor; but we don't just see how anybody else can. A girl who laughs at nothing and drops into baby talk on the slightest provocation is a fit candidate for an idiot asylum—in our humble opinion. Truly the enfeebled and emasculated drama has been reduced to a very fine point by the authors who cater to the wants of this house. When Mr. Boyesen departs from inanity he indulges in inelegancies, which are perhaps more desirable since they are at least indicative of something approaching vigor. Here are some specimens: Von Steinegg, speaking of Ilka, says: "She was a neat thing, truly superior points. In fact, quite a high-stepper." Hahn, alluding to Uberta, remarks: "An old woman like that always knocks the starch out of me." Uberta returns the compliment by calling the manager "An old lad, as has no more hair on his head than a fresh-made cheese"—this in wonderment at his showing curiosity about her daughter, who, by the way, she calls a "lass," oblivious to the fact that that word is used among the country people of England, but not among the peasants of the Alps. When Hahn says his intentions are strictly honorable, the old lady replies in that mixture of nigger, Yankee and English dialects she employs throughout, "I dunno want no sweethearin' goin' on on these yere premises at this time o' the year, when my darters have their hands full churnin' an' milkin' an' mindin' the cattle." And then she adds: "She [Ilka] wunnut be a troublin' thee or any other town chaps as comes up here gallivantin'." It will be observed that this sequestered but sophisticated Tyrolean lady is not unacquainted with British slang. Had we space we might go on quoting the same kind of thing indefinitely, but we have given enough to show what Mr. Boyesen has injected into the Alpine Roses as comedy.

There are three or four good speeches in the play. But they are so rare, and so infinitely superior to the rest of the dreary drivel, that we cannot believe they originated in the brain of the author; for a man capable of inventing thirty or forty. Uberta, speaking of Hahn's obesity, exclaims: "We do not intend to pull down our door-posts for the benefit of folks as has made themselves bigger than the Lord meant them to be." Von Steinegg philosophizes consolingly: "When you are bald, you know, you have no chance of getting gray." The Count says to his mother, who is finding an historic precedent for his marriage to the peasant girl: "When Adam married Eve it was really a *messalliance*. His family was older than hers." These bits of genuine humor were relished by the audience. But they were not impressed with the piece generally. They admired the scenery and some of the acting, but they rejected Mr. Boyesen's tedious inanities.

The cast was good and the actors did all they could to make the play a "go." The Alpine Roses were played by Georgia Cayvan and Marie Burroughs. Miss Cayvan was first cast for Irma, the better part of the two, since it combines comedy and sentiment, and has the one strong situation of the piece. It was found, however, that Miss Burroughs was unequal to the demands of the emotional role, Ilka, and Miss Cayvan, to oblige the management, kindly accepted the weaker part. Her wisdom in so doing we very much question, for although she acted Ilka with intensity and fervor, she could not infuse the inherent strength into it that the author had neglected to provide. In the passionate scene with Hahn in the third act she rose to a point of dramatic excellence, her emotional abilities being displayed with capital effect. That the part was carried in such a manner as to escape laughter conveys a great compliment to Miss Cayvan if it does not to the author.

Marie Burroughs is a prepossessing amateur—she cannot be termed an actress. She has the assurance of youthful unconsciousness and a pair of eyes which she knows are pretty, and which she wrongfully imagines were made to be distended to their fullest extent at regular intervals. She is also the happy possessor of a smile which she smiles in the intervals when her eyes are contracted. Now, Miss Burroughs is no more an actress than Mr. Boyesen is a playwright. It would seem that the young lady is well fitted as a novice in acting to interpret the character drawn by a novice in play-making. She is simply a pretty young girl, with an ingenuous manner and an unmixed amount of self-satisfaction. We do not mean to be harsh in giving our estimate of Miss Burroughs, but she challenges criticism by assuming parts for which she is obviously unfitted. She played Ilka in a vainglorious, glib way that was interesting to those who like to study the nursery style of acting.

George Clarke played Hahn, as he plays everything—well. The Alpine ruggedness and fiery passions of the hunter were scuriously assumed, and those who had seen Mr. Clarke only in parts regarding *Confusion* and *Repression* of *Aspirations* were surprised at his success in a totally opposite kind of character. His many work occasioned much applause.

Mr. Whiffen, in Von Steinegg, had but little to do. He was breezy and bittersweet, how-

ever, and his pleasant personality made the Prussian lieutenant agreeable, if nothing more.

Mr. Richard Mansfield failed utterly as the Count Gerhard von Dornfeld. It was the Baron de Chevalier with a young face and the stiffened joints, palsied limbs and eccentric facial contortions of that old *roue*. Mr. Mansfield is a disagreeable person; his presence on the stage arouses a feeling of repugnance.

Mr. Le Moyne, as Hahn, was capital. He is always invaluable in a cast, for he is always painstaking, conscientious and broadly humorous.

The Countess Von Dornfeld was admirably acted by Madame Liska von Stawitz, who effected her New York début on this occasion. The high-bred air and haughty speech of the proud woman of title were admirably done, and the lady created a very favorable impression. Her German accent is not too pronounced, and there is apparently no reason why she should not become an established favorite on the English stage.

The ladies' dresses—particularly Miss Cayvan's—were handsome and quite artistic. The scenery was of course very beautiful. The set in the first act—a view of the Alps, the Matterhorn in the background—considering the smallness of the stage, was quite a wonder of scenic skill. It was painted by Thompson. Gouache's interior, the Berlin apartments of the Tyrolean girls, was an effective piece of work.

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The yodl songs were nicely sung (in the wings) and Frank Howson's vocal and incidental music was melodious and characteristic.

We will not express an opinion about the probable longevity of *The Alpine Roses*. If the management choose to force it they can of course run it indefinitely, as the peculiar resources of the theatre are such as to render the forcing process feasible. We can say, however, that if the run of the piece depends upon the merits of the piece itself, it will not last many months. It is well acted and generously mounted. That is all to be said in favor of the production.

At Niblo's on Monday Mrs. Langtry began an engagement that is to last three weeks. The play was *A Wife's Peril*, and from the warmth of the reception accorded it and the star we opine that the successful season recently of the same piece at the Fifth Avenue is likely to be duplicated. All the seats in the orchestra were filled and the balcony and gallery were crowded. Of Mrs. Langtry's performance in this piece we spoke at length but a short time ago. Suffice it to say that she succeeded in pleasing her auditors by her handsome dresses, comely figure and earnest acting. The supporting cast is the same as before with two exceptions. Arthur Elwood now plays Captain Bradford, the character Coghlan succeeded in doing only moderately well. Mr. Elwood has been brought over by Mrs. Langtry as leading man, and his appearance on this occasion was his first in New York. He is a good-looking young man, but he has retained certain mannerisms acquired from Henry Irving during an extended engagement at the London Lyceum. Mr. Elwood seemed to be quite nervous. Probably after he has become familiar with our audiences he will do better. Mrs. Germon's place is taken by Mrs. C. Edmunds, who acquitted herself very creditably. The play was handsomely mounted.

Mrs. Burnett's *Esmeralda* is one of the best plays the Madison Square Theatre has produced since Hazel Kirke. It offers excellent opportunities for the study of character, and contains nice qualities of light and shade in the contrast afforded by its alternation of healthy comedy and honest sentiment. It is an American play not only in authorship but in the nationality of its principal characters. Old Rogers and his daughter and the ambitious, hard-headed mother form a trio of interesting personages that, with the addition of the manly Dave Hardy and the Desmond sisters, are instrumental in holding the attention of the spectators from first to last.

The Madison Square company which presented *Esmeralda* at the Grand Opera House on Monday evening before a good-sized audience, presents many points of excellence. Benjamin Maginley plays Old Rogers with a simplicity of manner, an honesty of purpose and a sense of quaint humor that are irresistible. He made a deep impression, comparing more than favorably with his predecessors, Messrs. Allen and Owens, who, it seems, after seeing Mr. Maginley, did not get all there was to be got out of the part. Joseph Wheelock infused a nobility and manliness into the character of Dave Hardy that were almost wholly lacking when Eben Plympton essayed it in the original production at the home house. Charles Walcott was a capable Estabrook and G. W. Presbrey was eminently satisfactory as the artist, Jack Desmond.

Louise Dillon brings to the representation of the heroine, *Esmeralda*, a charming personality and the effective style that comes of good training and abundant experience. We do not exaggerate in saying that she evoked more sympathy and admiration than any other actress has succeeded in doing with this role.

Kate Denim-Wilson's Mrs. Rogers is familiar to our play-goers. She acts the sharp-tongued matron with great gusto. Nora and Kate Desmond, played respectively by Mrs. Walcott and Kate E. Denim, were nicely acted.

The scenery was slightly dwarfed by the large stage of this theatre. This play, however, does not depend upon the scene-painter's cunning, so the vast area and the diminutive sets were not much out of order.

Esmeralda will probably enjoy good patronage throughout the week. On Monday next Shook and Collier's *Storm-Heaten* combination will put in an appearance for a brief engagement, fetching all of the original scenery and a little of the original cast.

At the New Park on Monday night the Troubadours delighted a large house with their interpretation of Mr. Kidder's comedy, *Three of a Kind*. Nat Salisbury's funniness and Miss McHenry's vivacity met with much favor, and Messrs. Webster, Jackson and the other members of the company contributed to the enjoyment of the entertainment.

At the Third Avenue on Monday night there was a very good house assembled to see *Confusion* of *Aspirations*, in which the author's comedy was interrupted on account of a previous contract with the Troubadours. The cast was the same. Agnes Booth acted Muriel Chantrey in excellent style, and she was called several times before the curtain. Rachel Booth was particu-

larly good as the lady's maid Elsie, and Messrs. Barton Hill, A. H. Forrest and Harry Allen found favor with the observers.

Next week *Wanted—A Partner* will be the attraction at this theatre.

Last Friday night Emmet appeared at the Fourteenth Street Theatre in *Fritz in Ireland*. The sweet songs which the comedian has made popular, the drum solo, the graceful dances and the irresistible smile were all enjoyed and applauded. This particular dramatic edition of *Fritz* is not especially meritorious, but it serves to introduce some very comical incidents and gives an opportunity for fun-making to several actors besides the star. Mr. Cody as Captain O'Dowd, Maurice Pike as Lawyer Priggins and William Schroeder as Patrick occasioned considerable amusement.

Mr. Sprague was very good as Baron Hertford, and the other characters, male and female, were generally well sustained. Mr. Emmet's engagement ends with this week.

On Monday John T. Raymond will reappear in *For Congress*, as General Josiah Limber. The reason for this speedy return visit is that the star was obliged to cancel some out-of-town dates and Mr. Colville happened to have the week open. After Raymond the Frohmann's Minstrel Festival will put in an appearance. Then, on Feb. 25, Nat Goodwin will produce his new comedy called *Warranted*.

There was a large and very enthusiastic house at the People's Monday, where *The Stranglers of Paris* was represented. It was a nip and tuck between the carpenters and the actors for supremacy. Opinion was divided when the final curtain descended as to which faction had won. Dominick Murray, who acts Jago, the strangulating central figure, is a trifle more subdued than Harry Lee, but we cannot say that he is an improvement upon the creator of the singular and horrible rôle. Mr. Murray is a sterling actor, and everything he essays receives thoughtful and intelligent treatment. His impersonation met with favor from the East Side audience. Selina Fetter lacked some of Agnes Booth's dramatic power as Mathilde, but she gave satisfaction. Charles Wheatleigh repeated his finished and effective portraiture of the chief of the Paris police, Monsieur Claude. Helen Ottolenghi, Libbie Noxon and Marie Fraser were efficient. Doré Davidson was grotesque enough as Bontout, the detective, to have stepped out of the pages of Belot's novel.

The scenery was identical with that used at the New Park, and it was received with considerable enthusiasm by the packed house. The bridge on the Seine, the convict ship and the rock in mid-ocean were singled out as worthy of most admiration. The Stranglers will remain on the bills until next week when Boucicault comes for a short time to delight his friends with Conn and The Shaughraun. The company includes Nina Boucicault, Blanche Thorne, S. Miller Kent and a number of names unknown to fame.

At Tony Pastor's the *pique de resistance* this week is Mrs. Partington, whose blunders are humorously delineated by Charles Fostelle, a capable comedian. The piece is provocative of continuous mirth and is hugely relished by Mr. Pastor's steadfast patrons. The Martens, Fannie Beane and Charles Gilday and a numerous array of clever specialists are also included in the programme. A jolly evening may always be spent at the cosy theatre around Fourteenth street, and we advise all our city readers who find themselves in doubt as to the disposal of a night to remember this fact and profit by it.

Separation, at the Union Square, is justifying, by the hold it has taken on the public, all the encomiums that were lavished upon it after the first representation. The receipts last week were larger than those of the first seven performances of *The Banker's Daughter*; they were the biggest known in the history of the Union Square. The street in front of the theatre is mighty crowded with carriages, and on several occasions the standing-room-only legend has been hoisted. The drama is received enthusiastically every evening and the members of the cast are liberally applauded. Misses Harrison and Ellsler, and Messrs. Coghlan, Whiting and Parselle have made distinct hits.

The very laughable farce-comedy, *Confusion*, has attracted large numbers of people to the Fifth Avenue. Miss Gerard was obliged to leave the company last week on account of an accident. Sadie Martin took her place, and in the imitation of Terry as Portia made quite a hit. Next week this company and the two pieces they are playing will be transferred to the Comedy Theatre, which Stetson has sub-leased for seventeen weeks. The Fifth Avenue next Monday will be the scene of the production of Gilbert and Sullivan's last comic opera, *Princess Ida*, founded on Tennyson's poem, "The Princess." Elaborate preparations are being made. The scenery and dresses will be handsome.

That palpable and lasting success, *Cordelia's Aspirations*, is now in its fourth month, and still there are no signs of a falling off in the attendance. The matinee performances, as well as those in the evening, draw large audiences.

Deception at Wallack's is meeting with a fair share of success, but the succeeding attraction is already in rehearsal and will shortly be announced for production.

Fun on the Bristol, at the New York Comedy Theatre, has fared badly. Last week the gross receipts did not aggregate a thousand dollars. The company is only a mild stopgap which precedes the appearance of Stetson's comedy party in *Confusion*, which will really be the inaugural attraction of the kind suited to a comedy house.

THE NEW YORK MIRROR.

overwhelmed the part of this American girl in "postscript." Rose Bonnet looked like a vision as Theresa, a violet, and that was all required of her.

The dresses of all the people were superb. Those, with the pretty girls of the chorus, lent sombreous color and life to the production. Twenty six-plate girls mounted a march with military precision, which, with the vigor of their armor, so pleased the people that it had to be gone all over again. The music for this march was composed by Rudolph Arnheim. It was rendered more effective by the employment of a brassband on the stage.

Actors, under James Williams' expert direction, did excellent service. The chorus, under the eagle eye of this gentleman, did credit to his training. The scenery was up to the standard of the Casino productions. The Merry War will undoubtedly enjoy a long run.

Sunday night the Casino was well filled. A good entertainment was given. Miss Juch sang, Teresa Carreno played some pianoforte solos, Ovide Musin executed several pieces on his violin and Mr. Aronson's orchestra rendered a number of instrumental works.

There will not, in all probability, be a change of bill at the Bijou for some time to come, as *Orpheus and Eurydice* continues to fill the pretty theatre at every performance. Mr. Bell will resume the part of Jupiter next week. Things move smoothly on. The breeze raised by the announcement that Miles and Bartow will ship Rice next season and engage a company of their own, has subsided.

Keene's Elation.

During a matinee at Niblo's, a MIRROR man had a long conversation with Thomas W. Keene regarding his Metropolitan debut. "It is a singular coincidence," said the tragedian, "that my appearance as a star in New York City should be made upon the stage of Niblo's Garden, where I last appeared as a supernumerary in the play of Jessie Brown, George Jordan and Dolly Davenport being the stars. I began life as clerk to a hop merchant, but could not keep away from the playhouse. I was as ambitious as most young actors. Indeed, when my manager proposed that I should star, about four years ago, I was very much surprised. I was playing in Drury Lane's *Boozer Theatre* at the time."

"You have had no reason to complain of the result of your starring tours?"

"No; nothing but success has attended them. Everywhere I have played my engagements have been profitable, and in an artistic sense my performances have given satisfaction."

"You were very anxious, were you not, to appear before a New York audience?"

"Yes, I can assure you. Like every other star, I was anxious to hear their verdict. Besides, the city is my native place, and not many blocks from Niblo's I was born and reared."

"Why did you select Richard III. as a medium for your entry into the city?"

"I did not particularly desire to appear as Richard, but the public seem to like it best, although I do not think I play it better than any other character, excepting King Lear. I draw the line there, as I do not think any actor living can grasp the character."

"Your rendering of Richard differs from that of many actors of the past, and living stars, does it not?"

"It may, perhaps; but do not speak of the past—things are changed—even the meaning of words alter as time grows space. In such plays as those of Shakespeare and the older dramatists an actor should endeavor to make them intelligible to an audience. Instead of confusing the mind by obsolete pronunciation and weird action, I try to reproduce the character as the original would probably have been, in appearance, manner, action and speech. I consider that to be the secret of my success."

"Then you do not class yourself in any particular school of acting?"

"Why? Now consider: Shakespeare's plays were buried, so to speak, for many years, or, rather, very seldom acted until the days of Garrick. If I accept any tradition, it must be that of the modern school. I prefer, therefore, to search and study for myself, thinking out the individual character; the time in which he lived, the circumstances by which he was surrounded, and the events which combined to bring him into prominence—in fact to familiarize myself with his history and chronology."

"When do you expect to reappear in this city?"

"Not this season. We are booked to the first week in June, and I will therefore rest content until next season, when I hope to play my repertoire. I shall be anxious until I have been seen in other characters than Richard. If my reception is half as encouraging then as this engagement has been, I will be satisfied beyond measure."

"Where do you play for the remainder of the season?"

"We travel down East, and then go West."

"You are the youngest star tragedian on the American stage, are you not?"

"Well, I am the youngest of the older stars," Mr. Keene responded, with a smile.

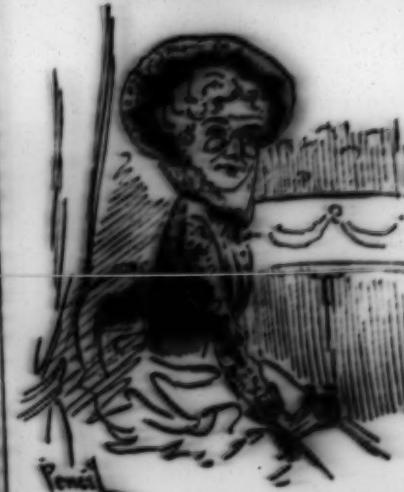
Mr. Keene is decidedly a handsome man, with an open, cheerful countenance. He is simple in dress and manner, and in conversation he impresses one very favorably. He is slow of speech, giving a thoughtful look before answering any question. He is entirely wrapped up in his profession, is a close student, and what passes with him for conjecture is simply the result of unceasing work.

The New Spectacular Theatre.

The Kirilly Brothers have finally completed arrangements for the beginning of work on the erection of their new theatre on Fourth avenue, between Eighteenth and Nineteenth streets. Balmy Kirilly informed a MIRROR man yesterday that the seating capacity had been increased to 2,700, and that the stage space will be larger than at first intended. The depth of the latter will be seventy-four feet, being twenty feet deeper than Niblo's Garden, and, if required, twenty more feet can be obtained. The height of the floor underneath the stage will be twenty-four feet, giving ample room for the largest scenic machinery. The proscenium is to be seventy-eight feet wide and eighty-five high. Gas will not be used in any part of the house.

A patent preparation is being imported from Vienna to be used upon the scenery and drapery to prevent combustion. Sieba is fixed upon as the opening piece, and Puck, the Kirillys' own composition, is now in the hands of a dramatist.

The Giddy Gusher



Explosions are epidemical. We hear of collieries and awful gas-damp bustifications. They occur out in Colorado and in the British mining districts, and they take place right here among us just off Broadway, within four blocks of each other.

There's Mansfield and Dixey—I don't recall catastrophes of more melancholy dimensions. Here they were in good working order a few days ago, and now look at the wrecks. Nothing fitted Mansfield but his umbrella when he left us to star and knock out the great West. Then came reports booming of the grief to which he had fallen heir. Then he turns up in the Bible class at the Madison Square; and if anyone wants to study total collapse in its most appropriate form, they want to view the Count Gerhard von Dornfeld as done by Richard, late Baron Chevrial; it's painful, and a companion picture can be found up at the Fifth Avenue, where Mr. Dixey, who as Rice's heifer's hind legs was an artist, slumps body and boots out of sight trying to be an actor.

It's all very well for dear John Stetson (who will eventually have to wear his heart outside for want of proper accommodation inside) to say that Dixey is an actor. Go see him wory through that burlesque of Shylock, and see if the calamity near Gunnison has an approximation to it.

Several there were killed outright, but look at the list of wounded Stetson can show! Mr. Dixey dances well, and rolls his tongue in the roof of his mouth, and does an unintelligible Irish dialect; and in recapitulating his accomplishments, stop right there. It's a desperate pity the little difficulty between himself and the management was settled, for Frank Mordant would have been fat and funny in the part, and several suggestive speeches applied to the monumental Mordant could convulse an audience where they now fall flat levelled at Mr. Dixey.

But Confusion is a laughable affair, and in these days that should makes you laugh in spite of yourself should be called blessed. In the soubrette Vernon Jarreau is very clever, prettier in her perfectly-fitting print dress than in all the glitter and show of opera bouffe costume that I have seen her wear before. The artistic honors of the piece are carried off by this young lady and Mr. Fisher, who plays James. The secret of successful acting is in the semblance of earnestness and absence of self-consciousness that a party can command. Faults of a thousand kinds are covered by those two things, and in the much-troubled, seriously-married lady's maid, Jarreau is so intensely interested that her presence in the scene when she has little or nothing to say gives an impetus to the whole affair.

Pretty women who can act are about as scarce as any other form of happiness, and I trust Miss Jarreau will adhere to a line of business that fits her as well as her pink dress, and not go careering off into any fancy queens or burlesque divinities. Leave 'em to those leggy, voiceless parties designed by Heaven from the start for such purposes.

I never shall forget, "while memory holds its seat in this distract'd globe," meeting on a railroad car the most ignorant, mushy girl I ever encountered. She was going to Pittsburgh and we got snowed up and were delayed fifteen hours, and she capered about like a gibbering idiot, till of a sudden someone said we wouldn't reach Pittsburgh till the middle of next week, when she set up a bellowing that would have attracted a cow.

I went over to administer comfort. "Is it of great consequence you should reach there before, my poor girl?" I asked.

"I shall lose my place if I don't," she sobbed.

Of course, I supposed she was going to be vegetable cook at the Mengenghah House, and I said I could make it all right.

"No," she wailed, "then parties as expect we won't take no notice. They'll git someone else into the place."

We all felt sorry for the poor thing's distress, and I assured her she might get a better position in another locality.

"Don't talk to N. G.," said she. "I'll have ter git back ter New York ter git another chance; there's no bus doing to Pittsburgh."

Then I ventured to inquire which branch of the culinary art she practiced.

"Why, I'm an actress," she replied.

The back of the seat hit me a severe clip behind the ear; but I rallied and faintly murmured:

"An actress?"

"Yes, I am. An' I'd be Sulacatta into the Black Crook to-morrer night if it wan't for this darn snow."

"Are you a vocalist?"

"Never mind yer French. I'm the boss when I kin show me legs. Stag them for Sulacatta."

She raised the ante then and there: I saw—passed and called—the porter, to bring me a pail of snow in which to rest my fevered brow. And a few months after, when some speculators got up a show at Niblo's Garden, in which Adam, Eve, both the kids, and a variety of variety angels figured, behold, there was old heel-to-heels, escaped from the snow-drift,

waving a hand and a borrowed foot and a John Sullivan arm at me exclaiming:

"A-punch a-punch; to A, done right. The mother bring—the mother bring."

If a man goes to another town or another part of the town, and becomes the father of a child—what relation is that child to his wife? That's a question a lady of my acquaintance is asking. She doesn't mind whether she is going to be an aunt or an aunts. Still, she appears to be pleased with the prospect, but as the hymen-book says:

"Every prospect ploughs,
And only men to file."

I know a most estimable woman, the wife of an actor, and in some disengaged moment of his life he became a parent. The mother of the child disliked maternal duties and dumped the little thing among hired nurses. The wife heard of it, had an interview with the party of the second part, and announced the care and responsibility of raising the undesirable infant. She had had no children of her own—had long proposed the adoption of a child; so the husband agreed. He had been separated for a year from the transient affection that had produced the result—where the result was he knew not—neither did he care. So, when a toddler appeared at his domestic hearth he complimented his wife on her selection and became very fond of the little thing.

One day he contemplated the child and said curiously:

"By the way, Cleopatra, did you ever inquire as to the parentage of baby?"

"Why, certainly; it's mother was Mrs. —— and you are its father."

The poker that stood by the dining-room fire was not any stiffer than the actor man who laid on the dining-room rug. She knocked him out. But to this day the poor baby holds her own, and will live to be a charming, happy woman, in consequence of another woman's finding out what her duty was to her husband's children. But that story didn't settle the question of relationship. Will some one answer my friend Mrs. P. in time for her to define her position?

The Gusher has encountered a camera again, and come off second best. This time the artist and antagonist was Stewart of Hartford. He has gained a national reputation as a photographer, and no theatrical light strikes to head of sloop navigation without visiting his rooms and getting a cart-load of pictures. He's a bold man—a confident man. He contemplated the nor'west side of me and said he could do it. I discouraged him. I recapitulated the sad experience I had had with Mora and Dana and the rest of 'em. He smiled as one on whose banner Victory was not only perched but secured. I yielded so gracefully that the picture is one of unstudied ease of attitude. But Susan Ballotbox Anthony! How that intellectual frontispiece of mine took it—nobody knows—but the punishment that landed on that mug. Oh my! Oh my!

I got a proof—a fourth proof with a letter, asking how many I wanted of 'em. And I wrote him back that the first man who asked me who that picture represented I told, "Mrs. Maybe, who was murdered in a barn." (He believed it.)

To the next one I replied: "The party that murdered Mrs. Maybe in a barn." (He took it all in.)

Now I send it over to you, if you will accept it as a picture of the barn in which Mrs. Maybe was murdered. I'm satisfied, and will take a hundred at once. I've been accepted, in that photograph, as the victim of a brutal murder—as the perpetrator of that brutal murder. Now, if it will pass for the barn, I've got in my possession one of the most useful works of art I ever encountered.

People don't look as they think they do, and I had no idea of my possibilities till I tackled the photograph business. Live and learn. I'm going up to Falk and down to see Gambier next week, for I'm tired of that diaphanous creature you call your Giddy Gusher.

Professional Doings.

—Till's Marionettes go to Europe in May. —Ariel W. Barney is in town in advance of Raymond.

—The Salisbury Troubadours are rehearsing My Chun.

—Edna Courtney has left the No. 2 Silver King company.

—Lizzie Evans is playing to very good business in Fogg's Ferry.

—Harry Meach, of the Buffalo Meach, is in town for a few days.

—E. S. Grant is still playing Digby Bell's part of Jupiter at the Bijou.

—Robinson's Opera House in Cincinnati closes its season on Saturday night.

—Gelstinger returned to the Thalia on Monday night, opening in Die Kindfrau.

—It is intended to run *Orpheus and Eurydice*, if possible, to one hundred nights.

—A special company is being formed to play *Young Mrs. Winthrop* in the South.

—Frank Tawnyhill, Jr., has secured the right to play Fun on the Bristol from E. E. Rice.

—Steiner's Operatic Burlesque company is playing to improved business in Pennsylvania.

—May DeVer, the child-actress, joined Bartley Campbell's White Slave company on Monday.

—Digby Bell and wife (Laura Joyce) are much improved in health; but neither is acting at present.

—Charles Ford of Baltimore is negotiating with Stetson for the Southern right to the Princess Ida.

—Orpheus and Eurydice will go on the road after the run at the Bijou.

—Gustave Frohman has returned to the city after an absence of many months. He will remain in town indefinitely.

—On Saturday night the Dramatic Festival Association dined Henry Irving in Cincinnati at the Queen City Club rooms.

—C. H. Hoffman joined the Tourists Specialty company on Monday. He will play the Conductor in place of F. Eustace.

—Leonard Grover is touring Canada with Our Boarding House. Many leagues still separate him from Robson and Crane.

—On Saturday, Paul Allen, of the variety team Lester and Allen, had his hand crushed while on the cars crossing the Brooklyn Bridge.

—The career for The Merry War cast begins.

—The Stranglers of Paris has been buried into the Spring of 1885.

—Donald Smith has left C. R. Gardner's Women's Heart company.

—Jane Compton and Julia A. Hunt have come to the surface again.

—Tom Parker has begun organizing his travelling company for 1886.

—Sydney Rosenthal has completed his adaptation of a German play for Daly.

—Harry Nelson has joined C. R. Gardner's Only a Women's Heart company.

—Hal Taylor has succeeded John Digges as advance agent for Annie Pisteley.

—William Masteyer purposed shortly to send out another company in a short play.

—The California tour of *Fan on the Bristol* has been abandoned for the present.

—Lillian Brown's rejuvenated Jollities had at last accounts taken the road again.

—R. T. Horning has been engaged by John A. Stevens to support Maria Preotti.

—Colonel Alston Brown, of Glendale and Brown, is going to Europe in a few days.

—J. K. Tillison's new play, *Llewellyn*, will shortly be produced in Boston. Frank Curtis will take it on the road.

—Belmont's Bride, rewritten and revised, and under a new title, will probably go on the road again about Easter.

—H. W. Hettlinger, late with No. 2 Pop, has returned to town. He received much praise for his work in Pop.

—Colonel Gray, of the Southern California circuit, left for home on Monday night, having finished his Eastern tour.

—The Langtry engagement at Niblo's Gardeon has been extended to Feb. 25, the original contract going to the 16th only.

—Mary Anderson offered to buy off Lawrence Barrett's time at the London Lyceum, but Mr. Barrett declined the offer.

—Several changes have been made in the stage staff of the Madison Square Theatre. They took effect last Saturday night.

—A streak of bad business in Fall River, Mass., last week, decided Nat Goodwin to place that city on his prescribed list.

THE NEW YORK MIRROR.

PROVINCIAL.



BOSTON

Boston Masonic: Little Hally continued to crowded houses, and continued to grow better during the week. It is a great success, but is planned in quite an original style, while in the stronger scenes there is evidence of excellent taste in not overdoing. Her support was good, quite of what has been said, being rendered by people who create the illusion that they are really English people, conspicuously overdone, from intellect down to underlying motives of action. Even the play is blessed with a cast more native and appealing than ever. The plot, and is somewhat simple till it has faded look, though it goes on closed down do, with smart trimmings. The Act of Clive, with a strong cast, follows.

Park Theatre: Mrs. Langtry began her work with a crowded house, and continued to grow better during the week. It is not a great success, but is planned in quite an original style, while in the stronger scenes there is evidence of excellent taste in not overdoing. Her support was good, quite of what has been said, being rendered by people who create the illusion that they are really English people, conspicuously overdone, from intellect down to underlying motives of action. Even the play is blessed with a cast more native and appealing than ever. The plot, and is somewhat simple till it has faded look, though it goes on closed down do, with smart trimmings. The Act of Clive, with a strong cast, follows.

Park Theatre: The Rajah continued its second week to fair houses. The Little Mirlond Comedy co. follows from week. Miss Harold is an established favorite here, having won the original Buttercup, not only in Boston, but in America, and the advance sale indicates a good week.

Olympic Theatre: Thatch, Primrose and West's Mirlond filled the week and the houses, people having been turned away from every one of the eight performances of the week. Margaret Marther follows, Romeo and Juliet being announced for the entire first week. Last year for Juliet was witnessed by crowded houses for two weeks at the Park. The Silver King is followed by good houses, and the advance sales indicate A Trip to Africa will be ready by the 15th.

Holyoke Atheneum: Camay's American Four Consolidated Show gave a good entertainment to the usual crowded houses at this establishment. Callender's Consolidated Minerals follow for a week.

Reynolds Museum: Variety, which is given every afternoon and evening, with Friday as amateur's night.

Items: Some one who has the confidence of the public, and the favor of the critics, will be here to show that he is in every way as graceful and cannot sing or act. She is called a "would-be mother," but she never could "speak" any one unless she sat on him.—The Harry Pictures, an operaette by E. H. Bailey, with libretto by W. H. Putnam, was given in Union Hall, Jan. 20, by a co. mostly of children and amateurs, with Mr. Bailey directing at the piano. It is a pleasing affair, and is rendered creditably. Every scene, with the exception of the last, is a chapter in the life of C. A. Sibley, the manager of a number of popular mops, and Nellie Thomas, another of the best singers, is a member of the Juvenile Pictures co., that had such a brief career.—The pictures of Margaret Marther as Juliet and as Frances, which were painted expressly for her by a young American artist, Mr. Clark, who has been studying in Paris for some years and which have been exhibited in the Artistic Hall, New York, have been sold at a reasonable price.

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THE NEW YORK MIRROR.

... Paul's Red Boy co., 6th; Montague's Tourists, 6th.

Cabinet's Opera House (Captain S. W. Denby, manager): George's Concert co., to large and well-filled. Fletcher's Flying Dutchman, 6th.

ROCK ISLAND.

Empire Opera House (Tom Harper, proprietor and manager); Harper's Uncle Tom's Cabin to a large house Jan. 2d.

SPRINGFIELD.

Chamberlain's Opera House (J. H. Freeman, manager): For Templeton come Jan. 2d in La Belle Duchesse and other entertainments. Curie Swain in Lad o' London, 2d. W. J. Ferguson and the French Quartette, 3d. Mrs. W. J. Ferguson and the French Quartette, 4th. George's Concert co., invited for ext. cancellation. The Templeton comes 15th; Maggie Mitchell appears 5th; Curie Swain comes 15th; Black Flag co., 6th; Monte Carlo, 6th, 7th.

Just the Automatic Wonder, the Passion Clock, under Charles Farber's management, began two weeks ago in a store-room Jan. 2d.

ROCKFORD.

Opera House (John Jones, manager); The Barker's Daughter co., Jan. 2d to a fair house, giving good satisfaction. Arthur McKnight's fairy opera, The Naino Queen, produced by local talent to crowded houses each of 2d.

Just the Rockford Grays have made arrangements with Charlie Collins, and will present Reward, 4th, 5th, 6th.

DANVILLE.

Linton Opera House (Leslie Davis, manager); M. B. Lester's All Star Specialty co. Jan. 2d. This is the best variety organization ever appearing in our city. J. Z. Little's World got good excellent satisfaction. Both of these attractions had light receipts.

CHAMPAIGN.

Champaign Opera House (H. Swannell, manager); The Spanish Students performed to a fair house Jan. 2d. Second appearance here. They were not received with much enthusiasm as last year.

QUINCY.

Opera House (F. P. Miles, manager); Emma Thorney and concert troupe held the boards Jan. 2d to a crowded and fashionable house. The co. was brought under the local management of Miles, Gamble and Hayes, and our music-loving people return thanks for the rare treat. C. B. Bishop, 5th; Little's World, 12th and 13th.

JACKSONVILLE.

Straw's Opera House (Charles Rutledge, manager); Patterson's Opera co. Jan. 2d to well pleased audience. Large houses both afternoon and evening. W. J. Ferguson and Sir Chauncy Tripp, 5th. The Duke drew a very large house. Curie Swain and the Templeton to a fair but not pleased house. Tourist Specialty co.; Ada Gray, 5th; The World, 12th, 13th; Currie Open co., 14th; Strictly Business, 15th.

INDIANA.

KOKOMO.

Opera House (H. E. Henderson, manager); Little and Morris' World, Jan. 2d and 6th, to good and well-pleased audiences. It was the first spectacular piece ever presented here, the part formerly taken by Jennie Graham. A Mountain Pink, with Laura E. Dailey in the title role, appealed to a large and refined audience 2d. Leavitt's All-Stars turned people away. Our playgoers are looking forward to Hernie's Hearts of Oak engagement, 5th, with great expectations.

LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager); The Renta-Santley Novelty co. gave a very poor show to a poor house Jan. 2d. Leavitt's All-Star co. appeared both to a fair house. They gave well-pleased audience, the troupe being all the more interesting. Miss Rice, supported by William Harris and a splendid co., presented Frou-Frou 1st to a good house, very few seats being vacant. No person or troupe has given better satisfaction this season. The Spanish Students, under the auspices of a home club, appeared at the Opera House 2d.

PERU.

Opera House (Charles M. Emerick, manager); A. Mountain Pink was greeted by a large and fashionable audience Jan. 2d. Sincerity, Weeks, a Mountain Pink, in the hands of Louis El Dorado, notwithstanding the short time she has been upon the dramatic stage, was so well rendered that she won the admiration and affection of her audience at the start, and held them so until the final curtain, receiving a hearty encore at each curtain. The support was excellent, embracing such well-known players as Frank E. Aiken, Harry Hawk, Joseph J. Holland, Frank R. Pierce, Sam Ryan, George Moore and Leon Sedgwick. As for the play itself, it did not leave a very favorable impression. M. L. Lovett's All-Star Specialty co. appeared to a fair house. The performance given by this co. was the best of its kind seen here this season, especially the specialties, which were loudly applauded. The theatre remains closed next week.

Item: Miss Dailey was the guest of our highly-esteemed citizens, Mr. and Mrs. H. J. Shirk, during her stay in this city. Miss Dailey having appeared here several times in readings and recitations, has many friends in Peru. Several thousand dollars were exacted by calling on her. Your correspondent was received by the clever little star with a welcome smile and a friendly shake of the hand. After a few commonplace remarks and a kind word for The Mirror (a great favorite here), she spoke hopefully of her metropolitan debut in A Mountain Pink.

CRAWFORDSBURG.

Opera House (C. H. Vora, manager); Mountain Pink, Jan. 2d; good performance to good business. Little's World, 2d, to a large audience. Peck's Bud Day, 3d, to a crowded house.

LOGANSPORT.

Dolan's Opera House (William Dolan, manager); Mrs. D. Dainty, with excellent support, gave Mountain Pink, to one of the most noted and largest houses of season, Jan. 2d. The piece is cleverly written, and all parts are well sustained by a more than ordinarily strong co.

HUNTINGTON.

Opera House (S. M. Sayler, manager); A large and delighted audience greeted The Girl I Love, Jan. 2d. Daisy Randolph, by Polly Mellon, and Harry Miller, as Bridget Malone, an Irish cork, played their parts well. J. W. Burton, as Peter Gump, the lawyer, was a decided success and received enthusiastic applause. The troupe is on the crest that has appeared here this season. The Jessie Cole co. failed to materialize 4th with its advertised. A housekeeper, Mrs. Katherina Mich., collapsed their baggage. Manager Sayler mourns the co.'s demise to the amount of \$25, advanced to their representative. Jessie Vickers, in Jacqueline, 5th.

VALPARAISO.

Grand Opera House (E. Quartamard and Co., managers); The Spanish Students gave one of their refined entertainments Jan. 2d, to crowded house. They play upon mandolins and guitars, and the music produced is very tuneful and sensuous. The first selection brought down the house, and it seemed as though the audience would not come to see the rest. The trouble was due to D. W. Robinson, after whom the audience, delight, and was repeatedly encored. J. J. Hayes, humorist, was simply immense, and repeatedly brought the house down.

Item: Antoine de Montaigne and Alice Newton, members of the Spanish Students, obtained a marriage license, and were united in the holy bonds on the 3rd.

WARASH.

Harter's Opera House (Alfred J. Harter, manager); The Girl I Love co. appeared Jan. 2d to light manager. Second visit this season.

FORT WAYNE.

Academy of Music (Jul. Cahn, manager); M. B. Lester's Specialty co. to a light house, 1st. Entertainment first-class.

Item: George Dickson, of Indianapolis, is here.—"This summer there will be a change in the management of the Academy. Julius Cahn, the present manager, is to take an English opera co. on the road.

IOWA.

Kensuk Open House (D. L. Hughes, manager); Emma Thorney, with a meager support, had a good house, Jan. 2d. She had been ill for some time, having contracted a severe cold at Galveston, Ill., and the effects thereof were plainly noticeable in her singing. Konzki, the pianist, is a good performer, but, however, the troupe, despite every one, Carrie Swain appeared, Jan. 2d, in Cost. The Girl. This clever little lady was born Nov. 2, '82, to an unfortunate mother, who died when she was born. Maggie Mitchell will make her sixth visit here, on which occasion she will appear for the first time in the character that made her famous, Fauchon. Miss Mitchell is an established favorite here, and the young generation of our theatre-goers are delighted to have the opportunity of seeing her in this part. All three of Mrs. Cahn's girls which ones, will give us our first show of Peck's Bud Day, 3d. Curie Swain will present Kit, 4th, and I trust will receive with better patronage than was extended him on his first visit here.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager); The only performance during the past week was given by the H. Henry Minstrels, 3d. An overflowing house greeted this troupe, on, as they received every compliment and expression of approval. The performance was certainly an excellent one, and deserved all the applause. The co. contains good material, and

under the skillful management of Mr. Henry its morale has become second to that of another organization of its kind on the road. Their favoritism in Burlington and never fail of getting a full house. Maggie Mitchell in Mignon, 5th; Chantress, 10th.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager); The past week has been one of fair attractions. Lights o' London came Jan. 2d, and the house was filled to overflowing. The matinee, 5th, was the largest ever given in this city. At the evening entertainment there was no room. The cast, 6th, was excellent. W. J. Ferguson and the French Quartette, 7th. Mrs. W. J. Ferguson and the French Quartette, 8th. Magpie Mitchell appears 5th; Curie Swain comes 15th; Black Flag co., 6th; Monte Carlo, 6th, 7th.

ROCK ISLAND.

Empire Opera House (Tom Harper, proprietor and manager); Harper's Uncle Tom's Cabin to a large house Jan. 2d.

SPRINGFIELD.

Chamberlain's Opera House (J. H. Freeman, manager); For Templeton come Jan. 2d in La Belle Duchesse and other entertainments. Curie Swain in Lad o' London, 2d. W. J. Ferguson and the French Quartette, 3d. Mrs. W. J. Ferguson and the French Quartette, 4th. George's Concert co., invited for ext. cancellation. The Templeton comes 15th; Maggie Mitchell appears 5th; Curie Swain comes 15th; Black Flag co., 6th; Monte Carlo, 6th, 7th.

ROCKFORD.

Opera House (John Dohany, manager); Barry and Fay made their first appearance here, in Irish Attorneys, to a fair house, and were well received, Jan. 2d. Pat Rooney's co. gave a very good variety show to one of the larger houses of the season, 2nd; John C. Coates' co., presented Love Letters and Confession, 3rd; Compton to light house, 4th; Mr. Morris and Miss Sweet were especially in the former; Mrs. Morris, 5th; Haverly Minstrels, 6th; Haverly Minstrels, 7th.

BRICKTON.

Opera House (J. L. Bryant, manager); Barry and Fay made their first appearance here, in Irish Attorneys, to a fair house, and were well received, Jan. 2d. Pat Rooney's co. gave a very good variety show to one of the larger houses of the season, 2nd; John C. Coates' co., presented Love Letters and Confession, 3rd; Compton to light house, 4th; Mr. Morris and Miss Sweet were especially in the former; Mrs. Morris, 5th; Haverly Minstrels, 6th; Haverly Minstrels, 7th.

CLINTON.

Music Hall (C. E. Jones, manager); Fay in a Boarding School, Jan. 2d. Repeated, 3d, for Vise's Band. House filled. Frank Mayo, in Davy Crockett, 5th.

CEDAR RAPIDS.

Greene's Opera House (T. Edwin Turner, manager); Lights o' London was presented here for the fourth time on Jan. 2d and 3d, drawing a full house each evening. The cast is almost entirely changed from that of the previous week. Colonel John Burleigh played the character of Harold Aragon, and an intensity that is pleasantly original. Mr. Vining, as Harold Aragon does very artistic work. Miss Strohous, as Miss Marie, is not strong. The other characters were all good, Moths, the 6th.

WORCESTER.

Theatre (Charles Wilkinson, manager); Lizzie May Ulmer in Jan. 2d, and a fair house. Captain John McGillicuddy, just, played to a good house. Diane Bancroft had good houses, 3d, 4th and matinee; Roland and Crane, 5th, 6th and matinee; Aldrich and Parson, 7th; Adams' Hamptons Dumpty, 8th.

KANSAS.

TOPEKA.

Grand Opera House (Wood and Updegraff, managers); Still closed. Maggie Mitchell was billed to appear.

Crawford's Opera House (F. M. Crawford, manager); Rents-Santley Baroque Troupe to enormous business Jan. 2d. The numbers of the co. are all first-class and the burlesque which closes the entertainment is far superior to the generality of such pieces. It abounds in catchy music, and the scenes are well contrived, situations, bewildering pure, amazonian marches, and a new hunk in bullet harness called the "Master's Quadrille." Alice Townsend, the opera artiste, heads the burlesque, and her good looks, superb costumes and sweet voice took the house by storm. Her two especial hits were "Duet on the 'I'" and "I Wouldn't Advise You to Do It." Sam T. Jackson is a good comic, and his name is a sufficient guarantee of a first-class show. Johnny Thompson is his specialty comedy, Around the World, was announced for Jan. 2d.

Items: I clip the following paragraph from the *Commonwealth* of the 25th ult., in regard to the sale of the Grand Opera House Building: "The Grand Opera House was sold by Sheriff Bush yesterday to satisfy a judgment obtained in the District Court. It was sold down to W. C. Govitt, as trustee, for \$25,354, less than a mortgage of \$20,000, and the purchase price \$52,354. The company which Mr. Govitt represents is composed of fifteen members, who were the chief men in the old organization. There were certain liabilities outstanding which had to be met, and as many of the stockholders (there were about one hundred in all) refused to pay assessments, they were given an opportunity to surrender their stock and draw out. This left them remaining to foot bills. The management, it is stated, will remain as at present.

PORT SCOTT.

Opera House (W. P. Powers, manager); The St. Quinten Co. Jan. 2d and 26 (second visit this season) to good business. They appeared in Bohemian Girl and Pinsfore. The Bells of Corvette to matinee. The co. is small, but gave good satisfaction. Hi Henry 3d.

WICHITA.

Torner's Opera House (Craddock and Oppenheimer, managers); Ioanthe was given by the St. Quinten Opera co. Jan. 2d. The house was comfortably filled and the entertainment gave good satisfaction. Return engagement 2d.

KENTUCKY.

LOUISVILLE.

Maccusley's Theatre (John T. Maccauley, proprietor); Frederick Warde appeared Virginia, Richard III, and Damon and Pythias the first half of last week. Although business was small, he created an impression and will be here again, probably early next month. The people here go to the theatre, not from curiosity, but to be entertained, and they will take no chances on a poor show. New stars and new plays are ignored unless they have been tested. Warde has stood the test, and is received and pleased an audience which would have been much larger had it not been for strong counter attractions. The opera last night was a pleasant surprise, while the co. gave eminent satisfaction, and the theatre was packed every night. The Broadway co. in Street of New York did a good business remainder of week and gave a very good performance. Support first class. Ranch 20th, 21st, 22th, 23th.

DETROIT.

Detroit Opera House (Charles A. Shaw, manager); Kate Clason gave two performances of The Sea of Ice and one of Two Orphans, Jan. 2d and 3d and 4th. The audience was packed every night. The Broadway co. did not do well. Palmer's Jolly Pathfinders, 5th. Haywood's Minstrels, to good house, 6th. Fay Templeton, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st and 22nd. Adams' Hamptons Dumpty, 23d.

MICHIGAN.

DETROIT.

Music Hall (T. P. Smith, manager); Palmer and Ulmer made their first appearance here, in Irish Attorneys, to a fair house, and were well received. The co. gave a good variety show to one of the larger houses of the season, 2nd; John C. Coates' co., presented Love Letters and Confession, 3rd; Compton to light house, 4th; Mr. Morris and Miss Sweet were especially in the former; Mrs. Morris, 5th; Haverly Minstrels, 6th and 7th.

GRAND RAPIDS.

Grand Opera House (E. P. Thayer, manager); The Rents-Santley Novelty co. gave their first presentation in this city, and did not do well. The co. were unable to utilize all of their scenery, the play was mounted in excellent style and was well received. The co. at, with two exceptions, the comic, is strong. To-morrow evening novelties will be distributed. Minnie Hank 7th; Tourist Specialty co., 13th and 14th; Haverly's Minstrels 15th; A Mountain Pink, 16th.

NEWARK.

Opera House (W. P. Powers, manager); The St. Quinten Co. Jan. 2d, for the first time, to a good house. Miss Powers, 3d. The co. gave a good variety show to one of the larger houses of the season, 4th; John C. Coates' co., presented Love Letters and Confession, 5th; Compton to light house, 6th; Mr. Morris and Miss Sweet were especially in the former; Mrs. Morris, 7th; Haverly Minstrels, 8th and 9th.

MISSOURI.

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Music Hall (W. H. L. Wood, manager); Fay Templeton co., presented Girafe-Circus to the largest audience this season. Lizzie May Ulmer as the star, played before a highly pleased audience. Stetson's co. in Love Letters and Confession drew a good house. Finest co. we have had here this season. Dixie Boucicault, 21th.

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THE NEW YORK MIRROR.

The Usher.



In Usher's
Maudie's costume. The daily call box, round.
—Lotte Lenox's Lov.

A report reaches me that Henry E. Abbey will be the director next season of a syndicate formed to establish a strong stock company in this city. The plan in view is to do everything on the highest artistic plane. As my informant seriously adds that "Mr. Edwin Booth has consented to act as leading man for three years," and that "the Star Theatre is being negotiated for at an annual rental of \$27,000," the rumor may be set down as being what John Stetson would term "a canard." Besides, the word syndicate fairly sticks in the nostrils of profession and public. No organization with that appellation will ever do anything in a theatrical way.

On dit that the members of the Separation cast will be given a spread at the Hotel Dam on Sunday night. A few friends of the donor will also be invited.

Speaking of Separation reminds me that Mr. Campbell and the Union Square management are preparing to send a company out to play it in the large cities during the Spring. Campbell's wisdom in retaining a proprietary right in his exceptionally successful piece appears in the large profits that will accrue to him from the start. It should make a small fortune on the road.

"I am pleased with the treatment the press has given Separation," said Bartley Campbell the other day. "Hitherto William Winter has abused my plays, or diminished them with a few lines of sneering contempt. I never objected to honest adverse criticism, but silence is nothing that cuts a dramatist more keenly than anything else. Mr. Winter, in dealing with Separation, was respectful and critical. He reviewed the play from an ethical standpoint, which was just what I desired. Although he did not give unstinted praise I was for the first time satisfied with the *Times'* attitude toward me, because the article in question was candid, fair and exhaustive."

"The daily *Times*," continued Mr. Campbell, pursuing the same subject, "is a great favorite with Shook. He swears by it. I told him beforehand that its so-called dramatic critic would pitch into Separation—and he did. Of all the papers published in New York the *Times* was the only one that could find nothing good in the new piece. But what else could you expect from a porous little prig who makes the *Times* say that the great Sardou 'is not a favorite of ours,' and who asserts that America has never produced a dramatist? What does he call Conrad and John Howard Payne and the number of early dramatic writers whose works have gone into the lasting literature of the stage! The arrogance of this feeble little chap is nauseating. He ought to be complained of by somebody; but then his connection with the editor of the *Times* is of such a close nature that I suppose it would be useless."

The members of Wallack's company, I am told, will not go on the road, as has been their wont, next Summer. The reason given for this is that Ross Coghlan proposes to go to England for a vacation, and the Gov'nor doesn't deem it advisable to let his people tally forth without the leading lady.

Edward Sothern is in town. He has an original farcical comedy which he will endeavor to get produced here next season. The veterans Mrs. Vincent, of the Boston Museum, and Joe Haworth, of McCullough's company, have read the MS., and endorse it in unqualified terms. Haworth, by the way, will essay Iago in the Saturday matinee in Brooklyn. The young 'un is climbing up.

Emma Latham is undaunted by her Star Theatre experience. On the contrary, she is quite content with the result. "I lost money," said she, "and the critics slated me, but I made an appearance, and that was all I wanted. Now I propose to go on the road with a new company and a new piece. I shall start early in March." Miss Latham's acting may not be worthy of admiration, but her pluck assuredly is.

Mr. H. S. Keller, a gentleman who occasionally contributes to this paper, asks me if he may be allowed to enthuse a little. He says that as Our Mary is cutting a wide swath

in Jiggy Land, he offers to the readers of THE MIRROR the following product of his pen:

MARY ANDERSON.

Thus came and去了 queen of tragic part,
Thus came fair from Heaven's court,
And cast her hope to choose her career,
And sweep aside the rules we lived so dear?
Round be our royal hands before thy face,
True love our lips in sight of thee, I ween;
No Englishman ever had such splendid grace,
As claimed by thy own present, tragic Queen.

I would respectfully suggest to Dr. Griffin that this would look well on a quarter-sheet hanger, with the name and coronet of some "Dook" attached. No charge for the hint.

A well-known comic opera prima donna was present at the first performance of *The Alpine Rose*.

"Dear me!" she exclaimed, drawing down the corners of her mouth, when the curtain had fallen on the last act, "my ma said before I came that there would be a gun used in this play. Had I known that there was a Count in it whose motives were suspected to be immoral, I should certainly have stayed at home!"

It won't take the piquancy from the little lady's exclamation if I explain that she hasn't got a ma, and that I have seen her in several operas boudoirs of a somewhat "blue" flavor. But, really, Mr. Mallory is failing from grace. Not only has he produced a play that is shockingly bad, but one that is bodily shocking. Just think of it! Tom Whiffen has to say "d—l!" What will become of a man who is forced to utter such a horrible, demoralizing word seven times a week?

Robert Buchanan, author of *Storm-Breaker*, is also responsible for *Lady Clare*, now in rehearsal at Wallack's. He stoutly claims that it is original; Londoners who have seen the French drama, *Le Maître du Forger*, as stoutly assert that it is a case of plagiarism. As several people, Stetson and Mr. Henderson included, have translations and adaptations of the French piece and are going to do them shortly, Wallack is likely to be disturbed in mind. If *Lady Clare* is a plagiarism he cannot protect it; if it is really original but bears a striking resemblance to the other pieces, he cannot interfere with them, although they cut the ground from under his feet. So you see there are two horns to his dilemma.

McKee Rankin, his wife and his company are in the city this week, taking a siesta until Monday, when they fill a date in Philadelphia. He is delighted with "Gabe," both the piece and his part. "The proof of the pudding," said he to me, "is in the eating, and the proof of the attraction is in the receipts. At the Third Avenue Theatre they picked up night after night. In Baltimore, last week, we began with a small house, but each evening the audiences increased and by Saturday we could scarcely accommodate 'em. I have made many alterations, and Gabriel Conroy is now in splendid working shape. My wife, Mr. Bryton and myself have made hits."

Last week, at the tail-end of a notice of Separation, the types made me say that it was "fairly acted." Perhaps the compositor is a kleptomaniac who steals truthful words and puts in false substitutes; perhaps the producer was temporarily blind; perhaps the artist who superintends the "revise" department had a crook in his elbow all day, or perhaps my fat hadn't quite recovered from a recent attack of remittent fever. However that may be, I wrote (perhaps not distinctly, but I remember it distinctly) that Separation was *fairly acted*—which certainly makes a decided difference.

Earl Marble was in the city Monday, having come on from Boston to attend to some business of a professional nature. Mr. Marble is an industrious man. He edits the *Joli*, a large musical journal, corresponds with several papers from the Hub, and finds time to write poems, songs and comic opera libretto. One of these latter, called *Puritan Days*, is finished and is under consideration at the Bijou. The music is by a talented young composer who has had experience as a director of orchestra.

If you want to see a genuine haunted man, go and see Richard Mansfield in *Alpine Rose*. The ghost of Baron De Chevrial has laid its bony hand upon him. I fear, from present indications, he will never escape from the spell of the old Parisian role. In his walk, his talk, his gestures and his facial expression Mansfield shows how completely the ghost has got possession of him. He'd better buy a philtre at once to eradicate this evil spirit.

A New Circuit.

Mesh Brothers, P. H. Lohman, S. M. Hickley and Mrs. Lohman will meet in this city today (Thursday) to arrange the details for a new theatrical circuit for New York State. The Mesh Brothers are acting as local promoters of the scheme, and have already received several applications from managers to join it. For some time the need of such an association has been felt, great inconvenience being experienced by travelling companies on account of the broken and "ragged" state of the interior New York circuit.

One continuous and progressive route will be adopted, and the present irregularities and expense avoided. A headquarters will be established in New York City; thus, instead of communicating with each manager personally, combinations can make arrangements with one agent, who will be in a position to negotiate on behalf of out-of-door managers.

This will not affect the advance agents, but will effectively bar out poor attractions, and

special war will be made against pieces. When in working order, it is intended to affiliate with other circuits, and if success attends the movement, it will probably revolutionize the present system.

The theatres at present subscribing to the project are: Lyland's Opera House, Albany; Grindwald Opera House, Troy; Winstrop, Syracuse; Grand Opera House and Academy of Music, Rochester; Academy of Music, Oswego; Academy of Music, Buffalo; Utica and Amsterdam opera houses, and several others.

Not Written by Sainte Morse.

On the *Yellowstone*, a spectacular drama by R. M. Daggett, editor of the Virginia City (Nev.) *Enterprise*, will be produced at the Cosmopolitan on Monday next.

"You see I am hard at work in the graveyard," said Miss Blackburn, the new issue, to a Mirrored man. "Not content with consigning me to a tomb, somebody has reported that my play was written by Sainte Morse. The lie must be drawn somewhere, and I greatly prefer to see Mr. Morse on the other side of the fence. However, I am here to succeed, whether the odds be in my favor or not. The rehearsals are entirely satisfactory, and my support everything that could be desired. I am going to create a sensation with my spectacular effects, especially the geyser scene. Even if the *Yellowstone* does not prove a magnet, I have other attractions to fall back upon."

Collapse of a Pop Party.

Rice's Pop Party No. 2 suddenly popped into town on Sunday. W. H. Fitzgerald, an indifferent comedian, was at the head of the company. Among the members were Louise Dempsey, J. C. Kenny (conductor) and Alice Vincent. An unfortunate blunder was made in starring Mr. Fitzgerald, who by no stretch of the imagination was entitled to any such prominence. When No. 2 ran across the orbit of the Mackay-Castleton party there was confusion. Audiences reproached the provincial managers with deception. Very stern people inquired: "Who in — is Fitzgerald?"

Then the company struck the region of blizzards, and the Party was badly "left" on a long succession of very cold days. Receipts dropped with the mercury and salaries were frozen. Some weeks ago the business manager and other members were discharged to reduce expenses. Expenses were certainly reduced, but business kept pace with the reduction. The regular route was dropped, and Agent Vonburgh bent his tireless energies to the hop, skip and jump plan. Fitzgerald took charge of the receipts, which was further dismay to the company. He wears gold-rimmed spectacles with the cuffs curled about his ears, and in dress and air suggests a new-fledged priest. To the indignant company he would give neither salary nor explanation. On last Friday night (at Hornerville), as a last resort, a member of the company had the unrelenting manager arrested. He pleaded that he was penniless, and rather than see a date lost the plaintiff let up on him. The last date was Port Jervis, Saturday night.

There is talk of reorganizing the company for a raid on Buffalo, Rochester, Syracuse, Albany, etc. It is needless to call the attention of managers of those cities to the status of this particular Pop, and therefore there is little danger of interior New York audiences being imposed upon. Fitzgerald Pop is as inferior to Mackay Pop as Jersey cider is to Piper Heidsieck.

Miss Gerard's Accident.

Miss Gerard has been unable to appear at the Fifth Avenue since the early part of last week, owing to an accident. She was going down the steps of her house, and conscious that it was slippery, was taking the utmost precaution, but apparently without avail, as her feet went from under her, and she fell, severely spraining her knee and back. She has suffered much pain from the accident, but hopes to reappear before the end of the week.

Her absence has been much deplored, especially by Harry Dizney in the face, *Distinguished Foreigners*. In fact Mr. Dizney thought of asking Mr. Stetson to take it off until Miss Gerard was able to appear again.

Stetson's Plays.

Gus Piton informed a Mirrored man yesterday that everything is now ready for the production of *Princess Ida* on Monday next. There has been no change in the cast as originally settled upon. Two companies will be sent upon the road with the opera after it runs a little time.

Confession is playing to big business, the advance sale being great. It goes to the Comedy Theatre Monday night. The sale of seats at the latter house opened Monday morning, and within one hour a thousand dollars' worth had been sold.

The *Acc. of Clubs*, which was produced at the Boston Globe on Monday night, Mr. Price declares to be the best melodramatic hit of the season there. It will shortly be produced in New York.

Busy Mr. Stevens.

"You may wonder," said John A. Stevens, "at the extent to which I am embarking in the traveling company line; but next season I shall have—if all goes well—six or seven companies on the road, besides a stock company at the New Park Theatre."

"Why a stock company at the New Park?"

"Well, I found, very soon after taking the lease of the house, that it would never pay as a combination theatre, although some very excellent business has been done here, notably by the Trochakoffs. If I could secure the original cast of any successful play I think it would draw, but not otherwise."

"Then you have no idea of returning to the neighborhood of the old Winslow?"

"Yes, I have; I am about to rebuild within a few feet of the old site, and then I will run two theatres."

"Will you retire from the acting department yourself?"

"Temporarily, as I shall devote all of my time to new plays and management. You know, I have several important stars on the road."

"Sara Jewett is under your management, is she not?"

"Yes; she succeeds Jeffreys Lewis at the Baldwin Theatre, San Francisco, appearing in *That Man*, retaining part of Lewis' company. Agnes Booth will go to Boston with the same play after this week, and then returns to the New Park, where I will run *That Man* for a month."

"Is Miss Lewis' California engagement successful?"

"Very. She performed six plays. The Billing Bros., Gilbert, Farnham, LaRue, Anna Rose, Dignam and Castle. She toured chiefly for Los Angeles for two months, and will make a tour afterward with an independent company. Upon her return to San Francisco she opens at the Grand Opera House, reproducing the entire repertoire. Miss Fanning takes the road next. *Mosca's Revenge*, Miss Gruener has left my management.

"How many plays of your own composition are being played?"

"The *Yellowstone*, *Passion's Slave*, *Married Love*, *A Woman's Revenge* and *Unknown*. The *Prudie Wife* is in Buffalo Bill's hands. Then I am doing *The Conqueror* and others. My plays are American, by an American author and played by American actors."

George C. Miles's Position.

Lester Rose, the representative of George C. Miles, called on THE MIRROR yesterday to talk over his son's prospects.

"Nothing grieves Mr. Miles so much as the statement, constantly about, that he desires to make capital out of his connection with the ministry," said Mr. Rose. "The fact is, he did not leave the ministry to join the stage."

"Then how did the change come about?" quipped the reporter.

"Well, for a long time Mr. Miles' religious views had been undergoing a change, and about October, 1881, he tendered his resignation to the Chicago diocese. They positively declined to accept it, although he frankly stated his position. Then he preached a sermon on the Future of the Church, which was extremely heterodox. The deacons were then only too anxious to accept his resignation. I was very well acquainted with Mr. Miles, and had many interviews with him. He had special inducements to enter the field of journalism, and it was only after pressure upon the part of friends, who predicted a bright future, that he resolved to become an actor. For many years he was a close Shakespearean student. He has enjoyed no characters but those he has long considered, and he brings to the profession a fine figure, youthful fire, and trained intellectual facilities."

"What piece has he attempted up to the present?"

"Hamlet, Macbeth, Richelieu, *The Fool's Revenge* and Othello. In the latter play he alternates Othello with Iago. He will soon present a new play, *Napoleon*, which is being written for him."

"What is Mr. Miles's age?"

"He is about thirty-two. The only thing that has marred the pleasure of his tour has been the idea that he would descend to use his late calling as an advertisement. The season has been very successful."

Gale and Spader's Agency.

Dramatic agencies are keeping pace with other things theatrical, and luxurious offices are now the rule with managers and agents whose business is becoming extensive. A Mirrored reporter was yesterday conducted over the International Agency recently opened by Messrs. Gale and Spader, at 28 West Twenty-third street. The office is under the direct management of Joseph A. Gale. The building is leased for ten years. The four upper floors are used by the firm and other people more or less connected with the profession. There are two entrances to the agency and parlor, each entrance being handsomely carpeted, a marble index-board at the entrance serving as a directory.

The first floor is used as a general office, with private rooms for managers and partners. A Western Union telegraph office is attended by an operator at all hours, boys being in waiting. A telephone is also placed at the service of patrons, and three pages in uniform attend the various floors. Messengers can be had, and all post office business transacted, a waiting-room being provided for those having business at the office.

On the second floor there are two reception-rooms and parlors for the use of managers and artists, who may privately enter into all arrangements, having dining, smoking and every convenience provided. The National Printing Company of Chicago has its Eastern office on this floor.

J. B. McElrath and Co., the theatrical architects, occupy part of the third floor, the remainder being set apart for dressing-rooms. The fourth floor is occupied for records, stationery and general business of the firm, and the parlor and theaters which they manage. Every room is handsomely furnished and carpeted. Light, air and ventilation have been secured, and each floor is fitted up with every convenience and decoration. Telegraphs, telephone, messages and every branch of the postal department are offered to professionals, managers and others desiring facilities, and the proprietors are open to every branch of theatrical business. They control the Comedy Theatre on Broadway. They informed a Mirrored man yesterday that they would have two city theatres next season, one of which they would run as a combination house, and in the other produce plays with their own companies.

The firm is expending \$5,000 on the Comedy Theatre, and will put in eight additional boxes. All the dramatic and daily papers are taken at the rooms, and actors and managers are booked for engagements and dates without charge. Boxes are made, and contracts drawn for pricing, economy, convenience, or anything pertaining to the formation of dramatic or operatic organizations. The management also treat for the purchase, partial or otherwise, of plays and dramas.

An Every Night Scene.

The line reached to the sidewalk, and yet all the seats were sold. A ringing star (whether real or not) was the attraction. Bobbing against the rail was a red-headed youth and thundered, "What do you want?" "I've come to collect a bill," was the almost inevitable reply.

"Take your place in the line or I'll haul you over to the police." Then approached a trembling gentleman whose paler shade through his whiskers. "What do you want?" yelled the hustler. "I want a seat, and I'm not particular about the price." The fierce hustler mumbled. "Stop this way; I'll see that you are seated." The speculator drew forth his well-thumbed diagram, and in less than fifteen seconds the victim had paid three dollars for a one-dollar seat in a lark box.

—Frank Tannhill, Jr., and D. D. Bettell have bought *Fun on the Bristol* from E. E. Rice for a period of one year, paying for the right \$4,000. Mr. Tannhill plays the Widow O'Brien himself.

TELEGRAPHIC JOURNAL.

Carrie Denike's Marriage.—
For reasons to be named.

Carroll, Eddie—Fayard Carroll, the son of Fayard Carroll, which died last summer, has been the subject of great interest. His widow, Eddie Carroll, has been greatly interested in the life and death of her husband.

The other wife of the famous Fayard Carroll, Eddie's widow, has been greatly interested in the life and death of her husband.

THE NEW YORK MIRROR.

FOURTEENTH ST. THEATRE.
Comedy-Satire.
Every evening at 8 p.m. by the comedian-comedienne
MR. J. K. HEMMET.
Every evening at 8 p.m. by the comedian-comedienne, at 2.
FREE IN IRELAND.
Monday, Feb. 12—Hours of the comedian-comedienne,
JOHN T. RAYMOND,
and combination of his best and greatest success,
FOR CONGRESS.

NIBLO'S GARDEN.
Proprietors and Managers
THE POPULAR HOUSE AND POPULAR PRICES
The Greatest Theatre in America.
CROWDED HOUSES THE RULE.

Monday, Feb. 4.
MRS. LANGTRY
in her new play.
A WIFE'S PERIL.

Wednesday in prime. Always the same.

MATINEE WEDNESDAY AND SATURDAY AT 3.
New attraction—**THATCHER, PRIMROSE AND WHIT'S MINSTRELS.**

UNION SQUARE THEATRE.

Snow & Collier, Proprietors
Barley Campbell's new Comedy Drama, entitled
SEPARATION.

The cast including Mme. Charles Coghlan, John
Patterson, J. H. Staudt, Joseph E. Whiting, Henry
Cassidy, Felt Morris, Julian Maggs and Lyndsay
Thomas; Misses Eleanor Carey, Eddie Elstir, E. J.
Thorne, Madge Harrison, Gabrielle Du Sautoy, Nellie
Wetherell and Elsie Willis.

Act I.—On the Hudson.

Act II. and III.—Trovville, Normandy.

Act IV. and V.—Hotel at Florence.

Evenings at 8:30. Saturday Matinee at 2.

THEATRE COMIQUE.
70th and 72d Broadway. Proprietors
James E. Cannon, Manager
This week, Edward Harrigan's new comedy,
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